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ABSTRACT

This art education guide, for use in grades 10-12, is one of a series of guides, K-12, that were developed by teachers to help introduce environmental education into the total curriculum. The guides are supplementary in design, containing a series of episodes (minilessons) that are designed to wake students to sights of beauty and harmony in their environment. The episodes are built around 12 major environmental concepts that form a framework for each grade or subject area, as well as for the entire K-12 program. Although the same concepts are used throughout the K-12 program, emphasis is placed on different aspects of each concept at different grade levels or in different subject areas. This guide focuses on aspects such as graphics, photography, and weaving. Most of the 12 concepts are covered in one of the episodes contained in the guide. Further, each episode offers subject area integration, subject area activities, interdisciplinary activities, cognitive and affective behavioral objectives, and suggests references and resource materials useful to teachers and students. (Author/TK)

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ENVIRONMENTAL

ART
10-12

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FORWARD TO PROJECT I-C-E ENVIRONMENTAL EDUCATION GUIDES

In 1969, the First Environmental Quality Education Act was proposed in the United States Congress. At the time of the introduction of that legislation, I stated:

"There is a dire need to improve the understanding by Americans of the ominous deterioration of the Nation's environment and the increasing threat of irreversible ecological catastrophe. We must all become stewards for the preservation of life on our resource-deficient planet."

In the three years since the Environmental Education Act was passed by the Congress, much has happened in the United States to reinforce the great need for effective environmental education for the Nation's young people. The intensive concern over adequate energy resources, the continuing degradation of our air and water, and the discussion over the economic costs of the war against pollution have all brought the question of the environmental quality of this nation to a concern not merely of aesthetics but of the survival of the human race.

The intense interest by the public in the quality of our lives as affected by the environment clearly indicates that we cannot just use incentives and prescriptions to industry and other sources of pollution. That is necessary, but not sufficient." The race between education and catastrophe can be won by education if we marshall our resources in a systematic manner and squarely confront the long-term approach to saving our environment through the process of education.

As the incessant conqueror of nature, we must reexamine our place and role. Our world is no longer an endless frontier. We constantly are feeling the backlash from many of our ill-conceived efforts to achieve progress.

Rachel Carson's theme of "reverence for life" is becoming less mystical and of more substance as our eyes are opened to much of the havoc we have wrought under the guise of progress. A strong commitment to an all-embracing program of environmental education will help us to find that new working definition of progress that is a pre-requisite to the continued presence of life on this planet.

- Senator Gaylord Nelson

ART PREFACE

"A people without a religion of beauty inhabit a wasteland"

Herbert Read

Since the prehistoric cave paintings, artists have relied on Earth for a vast supply of natural resources-to create colors, forms, patterns, textures, and ideas. Earth has also inspired the artist to capture its beauty and to tap its natural principles of design in building and rebuilding cities. In short, the words "artist" and "environment" have long since been merged.

This booklet of episodes, based on twelve environment concepts, has teaching ideas for your use, adaptation, or inspiration. It is up to the teachers of art to wake up students to the sights of beauty and harmony around them, in the natural elements and living organisms that they use and enjoy, but which they must wisely conserve and protect. It is time to offset the negativism surrounding environmental problems by developing in students the power to shape and enjoy beauty - thru the arts.

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DIRECTIONS FOR USING THIS GUIDE

This guide contains a series of episodes (mini-lesson plans), each containing a number of suggested in and out of class learning activities. The episodes are built around 12 major environmental concepts that form a framework for each grade or subject area, as well as for the entire K-12 program. Further, each episode offers subject area integration, multi-disciplinary activities, where applicable, both cognitive and affective behavioral objectives and suggested reference and resource materials useful to the teacher and students.

1. This I-C-E guide is supplementary in design--it is not a complete course of study, nor is its arrangement sequential. You can teach environmentally within the context of your course of study or units by integrating the many ideas and activities suggested.

2. The suggested learning activities are departures from regular text or curriculum programs, while providing for skill development.

3. You decide when any concepts, objectives, activities and resources can conveniently be included in your unit.

4. All episodes can be adapted, modified, or expanded thereby providing great flexibility for any teaching situation.

5. While each grade level or subject area has its own topic or unit emphasis, inter-grade coordination or subject area articulation to avoid duplication and overlap is highly recommended for any school or district seeking effective implementation.

This total K-12 environmental education series is the product of 235 classroom teachers from Northeastern Wisconsin. They created, used, revised and edited these guides over a period of four years. To this first step in the 1,000 mile journey of human survival, we invite you to take the second step--by using this guide and by adding your own inspirations along the way.

PROJECT I-C-E TWELVE MAJOR ENVIRONMENTAL CONCEPTS

1. The sun is the basic source of energy on earth. Transformation of sun energy to other energy forms (often begun by plant photosynthesis) provides food, fuel and power for life systems and machines.

2. All living organisms interact among themselves and their environment, forming an intricate unit called an ecosystem.

3. Environmental factors are limiting on the numbers of organisms living within their influence. Thus, each ecosystem has a carrying capacity.

4. An adequate supply of clean water is essential to life.

5. An adequate supply of clean air is essential for life.

6. The distribution of natural resources and the interaction of physical environmental factors greatly affect the quality of life.

7. Factors such as facilitating transportation, economic conditions, population growth and increased leisure time influence changes in land use and population densities.

8. Cultural, economic, social, and political factors determine man's values and attitudes toward his environment.

9. Man has the ability to manage, manipulate and change his environment.

10. Short-term economic gains may produce long-term environmental losses.

11. Individual acts, duplicated or compounded, produce significant environmental alterations over time.

12. Each person must exercise stewardship of the earth for the benefit of mankind.

A "Concept Rationale" booklet and a slide/tape program "Man Needs His Environment" are available from the I-C-E RMC to more fully explain these concepts.

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SUGGESTED ART ACTIVITIES FOR OUTSIDE EXPERIENCES

1. Draw impressions of noises with eyes closed
2. Field trips - drawing
3. Effect of light and shadow
4. Design elements--shapes, line texture
5. Texture studies
6. Line & repeat patterns (studies)
7. Architecture & building studies (bridge)
8. Landscaping problems
9. Tree stump - design piece of furniture from particular stump
10. Perspective studies
11. Camoflauge building (out of available element)
12. Time & motion studies (swings, playground equipment, etc.)
13. Colors of nature - variations of color in a familiar object
14. Draw objects from a different point of view
15. Photographic studies
16. Creative writing & dramatics
17. Detailed biological drawings
18. Microscopic drawings
19. Mathematics - architecture
20. Music & visual expressions - slide, music show
21. Mobiles - using found objects

WINTER - SEASONAL IDEAS

1. Snow sculptures
2. Snowflake patterns
3. Black & white (high contrast) photography
4. What's Happening Under The Snow (winter tree shapes)
5. Study ice formations
6. Contrast of winter colors
7. Tree sculptures (personifying)
8. Collage without harming environment
9. Angels in the snow or other man-made snow patterns
10. Leaves turning color in fall unnatural colors for trees (could be used with a painting or color lesson)

Films - General

Art and Perception: Learning to See, 16-3/4 min., color, elementary/Jr. Sr. high

Art in Our World, 11 min., color, Jr. Sr. high

Art Discovered in Nature, 11 min., color, primary/elementary

Changing Art In a Changing World, 21 min., color, elementary/Jr. Sr. high

Ideas for Art, 10 min., color, elementary

Look At That!, 10½ min., color, primary/elementary

Sources of Art, 11 min., color, elementary/Jr. Sr. high
B. F. A. Educational Media, 2211 Michigan Avenue, Santa Monica, Calif. 90404.

May be available for rental from:

University of Wisconsin
Bureau of Audio-Visual Instruction
1327 University Avenue
Madison, Wisconsin 53701

Books - General (to be used in conjunction with episodes)

A Dictionary of Art Terms and Techniques, Mayer Ralph, Thomas Y. Crowel Co., New York, 1969.

The Art of Color and Design, Graves Maitland E., McGraw-Hill Book Co., New York,

Mayer, Ralph, The Artist's Handbook of Materials and Techniques, 3rd ed., Viking Press, New York.

Maurello S. Ralph, Commercial Art Techniques, Tudor Pub. Co., New York, 1952.

Menesini, Mario M., The Environmental School, Educational Consulting Service, (Orinda, California, 1970.

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 1 Energy

SUBJECT Art

ORIENTATION Artistic Inspiration from the Sun

TOPIC/UNIT Photography

BEHAVIORAL OBJECTIVES	STUDENT–CENTERED LEARNING ACTIVITIES	
	In-Class:	Outside or Community:
Cognitive: Evaluate his series of pictures as to their aesthetic aspects.	A. Teacher demonstrates time lapse photography through some A.V. means (films, photos, etc/). B. Discussion of material used above. Problems and techniques that will be involved. C. Through small group discussion and individually developed lists, students develop ideas for possible subjects that demonstrate sun energy within an aesthetically conceived image. (Possible Directions) 1. Student records plant development through evenly spaced photos over a period of time. 2. Recording of plant reactions to differing light conditions. 3. Recording of changes in tree over school year. 4. Effect of sun on activities of man of man for a day, week, month. (cont.)	
Affective: Attempt to identify aesthetic characteristics of photographs.		
Skills Used: Proper spacing of frames in terms of subject development and/or change. Selection of subject in aesthetic terms. Establishing aesthetic criteria.		

SUGGESTED RESOURCES

Publications:

110 Th Energy Sources, (Student Manual & Teacher's Guide) ICE-RMC
110 Ph Photography for Kids, ICE-RMC
Photography: A Key to Learning, A.V. Inst. 14:66-7, N '69

Audio-Visual:

Walt Disney film catalogue for films on various plant reactions, ICE-RMC

Community:

Local camera suppliers
Professional photographer

CONTINUED OR ADDED LEARNING ACTIVITIES

In-Class: (cont.)

D. Follow up photo series with critiques that require students to make value judgments concerning which photos best demonstrate environmental concepts against aesthetic considerations.
   1. Can the two ideas be brought together? How?

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental: Integrated with:

CONCEPT NO. 1 Energy SUBJECT Art

ORIENTATION Artistic Inspiration from the Sun TOPIC/UNIT Graphics

BEHAVIORAL OBJECTIVES

Cognitive:

The student will produce a print using linoleum. The print will be an abstract interpretation of the theme of sun energy or sun symbolism.

Affective:

The student will perceive that the sun is the source of all energy and demonstrate this by symbolizing the sun.

Skills Used:

Observation skills
Library skills
Skills in developing ideas
Skills in printing techniques
Neatness
Self-evaluation

(cont.)

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Begin this project with a question, "What does the sun mean to you?" List some of the things that the sun means to you. Discuss its meaning and symbolism and lead into the many ways that it has been symbolized in art throughout history.

B. Show movie, "Quetzalcoatl", and then discuss.

C. Show movie, "Sun's Energy" After discussion of the movie, compare the two. One is about the legend of the sun and the other is scientific.

D. Show slides of the sun and show its interpretations in art history and relate this to the project. Make drawings of some symbols that you find so they can be shared in class, possibly by being shown on an opaque projector or overhead.

(cont.)

Outside or Community:

SUGGESTED RESOURCES

Publications:

Watson, Ernest W., "Linoleum Block Printing", Springfield, Mass., Milton Bradley Co., 1929
Heller, Jules, "Printmaking Today", New York, Holt, Rinehart & Winston, Inc. 1972
Perry, Raymond W. "Block Printing Craft", Peoria, Ill., The Manual Arts Press, 1938
110 Th Energy Sources, (Student manual & teacher's guide) ICE-RMC

Audio-Visual:

"Quetzalcoatl" 16 mm film. Aztec legend with artifacts animated to tell how the sun brought life to the people.
"Sun's Energy", #6949 BAVI
"Basic Reproduction Process in the Graphic Arts", BAVI

Community:

CONTINUED OR ADDED LEARNING ACTIVITIES

Skills Used: (cont.)

Evaluation of other work
Originality

In-Class: (cont.)

E. Explain the project, demonstrate linoleum block printing from beginning to end.
F. Students work on prints.
G. Critique project.

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 1 Energy

SUBJECT Art

ORIENTATION Inspiration from the Sun

TOPIC/UNIT Painting

BEHAVIORAL OBJECTIVES

Cognitive:

Apply watercolor techniques in planning a painting. A picture which illustrates the effect sunlight has on environment.

Affective:

Demonstrate an awareness of the ability of the sun to create various visual effects on the environment by identifying examples in his environment.

Skills Used:

1. Skill in mixing colors and applying them.
2. Steps in technique of this media.

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. View a movie on watercolor technique.
B. Several class periods spent in sketching and observing the effect the sun has on city and country life and seasonal changes brought on by more sunlight.
C. Make several rapid water color washes to simulate the sunlight under various conditions, such as early spring, late afternoon (sunset) or after a rain (rainbow).
D. Complete on watercolor painting.

Outside or Community:

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications: Creative Color, Birren, Farber A Sense of Wonder, Carson, Rachel **Audio–Visual:** "Modern Art - Renoir" FS 21 ICE-RMC **Community:** View outdoors at various times of day	

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 2 Ecosystem

SUBJECT Art

ORIENTATION Illustration of Interaction

TOPIC/UNIT Drawing

BEHAVIORAL OBJECTIVES	STUDENT–CENTERED LEARNING ACTIVITIES	
	In-Class:	Outside or Community:
Cognitive: Make a design based on an analysis of a natural object's structure & pattern.	A. Show filmstrips to class, as listed under audio-visual. B. Discuss looking carefully and deciding what makes a particular object interesting to look at. C. Students should choose an object and create a simple design using the pattern, of structure as a theme.	A. Collect natural objects brought in by class. Suggest: fruit, weed pads, sea shells and vegetables.
Affective: Show an awareness of structure and pattern as being interrelated in natural objects by presenting examples.		
Skills Used: Organization of a surface design Development of ability to make a drawing on the basis of observation and analysis		

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

Art: of Wonder & a World, Jean Mary Morman
What is a Designer: Education & Practice, Design, 253:117 Jan. '70
Pattern Language, Architectural Forum 132:52-9 Jan. '70

Audio–Visual:

"Line as Structure, Texture, and Pattern", B.F.A.
2211 Michigan Ave.
Santa Monica, Calif. 90404
"Discovering Creative Pattern", B.F.A.
"Pattern" FA 106
ICE-RMC

Community:

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 2 Ecosystem

SUBJECT Art

ORIENTATION Illustration of Interaction

TOPIC/UNIT Drawing

BEHAVIORAL OBJECTIVES	STUDENT–CENTERED LEARNING ACTIVITIES	
	In-Class:	Outside or Community:
Cognitive: Draw a composition of textured areas using magnified skin as a preliminary sketch.	A. Students use a magnifying glass to examine the backs of their hands and fingers, and make several enlarged sketches. B. Using the resource sketches the students shall make texture drawings of the enlarged areas of skin. They will form a composition of the enlarged texture drawings, using various drawing media.	Borrow a microscope from the science department to observe skin texture.
Affective: Alert to differences in skin texture by identifying the different textures.		
Skills Used: Sketching Composing a textured composition Use of various drawing media.		

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

"Design of Images", Architectural Design, 39:179 April '69
"Design for Eye & Mind", Industrial Design, 16:68-9, Sept. '69

Audio-Visual:

"Discovering Texture"
"What is Texture"
"Texture Techniques"
B.F.A. Educational Media
2211 Michigan Avenue
Santa Monica, Calif. 90404

Community:

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 2 Ecosystem

SUBJECT Art

ORIENTATION Illustration of Interation

TOPIC/UNIT Drawing

BEHAVIORAL OBJECTIVES

Cognitive:

Make a sketch using perspective; Varying lines (i.e. thick, thin, short, long, dark and light), and overlap of lines, to illustrate the relationship of trees in groupings.

Affective:

Propose the use of visual effects of varying line width and intensity to better illustrate spatial relationships of living organisms.

Skills Used:

Rapid sketching techniques
Line drawing in 2 dimensional space in vertical & lateral directions
Perspective
Overlap, Line variance

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Make a series of rapid tree sketches of expressive line quality.
B. Make a sketch (out-of-doors) and indicate the wide range of vertical-line space divisions that can be extracted from tree groupings.
C. Make some 30 second sketches of tree groupings showing their relationship by using perspective, varying lines (i.e. thick thin, long-short, dark-light) and overlap. (Relationships could involve tree type, size, height, distance away or closeness to, or color of trees,)
D. Discussion in class as to the significant conclusions that are to be drawn from the sketches of tree groupings.

Outside or Community:

A. A field trip taking pencils/ball point pens and sketch books, for swift statements of appearances and remembered statement of facts. Keep drawings for reference.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications: Form, Space & Space, Graham Collier, Prentice Hall Design in Nature, Vivian Guyler, Davis Publications, Worcester, Mass. **Audio–Visual:** Line & Space Introduction to Drawing Materials Both available from: B.F.A. Educational Media 2211 Michigan Ave. Santa Monica, Calif. 90404 **Community:**	

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental: **Integrated with:**

CONCEPT NO. 2 Ecosystem **SUBJECT** Art

ORIENTATION Illustration of Interaction **TOPIC/UNIT** Drawing Contour

BEHAVIORAL OBJECTIVES

Cognitive:
Execute various examples of contour drawing using natural materials & animals as subjects in order to show the interaction of line, pattern, and texture within subject matter from nature.

Affective:
Promote an awareness of line, pattern, and texture in natural organisms through the use of contour drawing.

Skills Used:
Observation of line, pattern, and texture through contour drawing.
Concentration to gain the ability to train the hand & eye to work together.

(cont.)

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Make large charcoal drawings of wood forms, using the contour line to produce a sweeping rhythm of arm movement.
B. Using skills of animals, do contour drawing in pencil. (Science Department can be used as a resource for skills)
C. Use taxidermic animals & birds for "models" of contour.
D. Combine many natural objects for a still life (such as the objects of A through C above) and have students choose an area for contour drawing.
E. Plan to have a live animal "visit" class or take a field trip to a ZOO or farm to do contour drawing of the animals.

Outside or Community:

A. Pieces of driftwood (If not available, use tree branches or pictures of wood forms).
B. Taxidermic birds and animals - a field trip to a museum.

SUGGESTED RESOURCES

Publications:

Space, Form & Vision, Graham Collier, Prentice Hall
Drawing, A Search for Form, Mugnaini, Joseph & Lovoos, Janis
The Natural Way to Draw, Kymen Nicholades
Drawing & Drawing: A Study Guide, J. Mendelowitz

Audio-Visual:

Introduction to Contour Drawing,
B.F.A. Educational Media
2211 Michigan Avenue
Santa Monica, Calif. 90404

Community:

CONTINUED OR ADDED LEARNING ACTIVITIES

Skills Used: (cont.)

Use of charcoal or pencil for drawing.

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental: **Integrated with:**

CONCEPT NO. 2 Ecosystem **SUBJECT** Art

ORIENTATION Illustration of Interaction **TOPIC/UNIT** Design

BEHAVIORAL OBJECTIVES

Cognitive:

Make natural object texture rubbings. Make a circular composition by simulating three textures with media showing balance through combining and contrasting the textures.

Affective:

Search for variance in natural textures around them.

Skills Used:

Technique of making texture rubbings with black crayons or charcoal. Textures can be simulated by use of various media. Idea for circular composition could be "lifted"

(cont.)

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Show filmstrip suggested on back of sheet.
B. Have students make a number of rubbings and mount all of them together on a large sheet of paper.
C. Select three of the rubbings in order of visual dominance most intense texture, middle value and unobtrusive texture.
D. Students will then simulate the three textures, combine & contrast them in a balanced circular composition. Various drawing media and tools can be used for simulating the texture.

Outside or Community:

A. Suggest the following as possible sources for rubbings: Vegetables, animals, wood, metal, rocks, bark, minerals, plants, fish, leaves, skin, or any natural surface that excites the eye and imaginatively activates the touch sense.
B. Have them make as many rubbings as possible, both indoors and out.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES	

Publications:

Form, Space & Vision, Graham Collier, Prentice Hall
Rubbings of Mars Sculpture, Arts 42:53 Nov. '67

Audio-Visual:

Series on Environmental Awareness, Kt 16, ICE-RMC
Tactile & Visual Texture, B.F.A. Educational Media
2211 Michigan Ave.
Santa Monica, Calif. 90404

Community:

Skills Used: (cont.)

from nature such as spiderwebs, the sun, sand dollars or devised by student.

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 2 Ecosystem

SUBJECT Art

ORIENTATION Interaction as Art & Environment

TOPIC/UNIT Painting

BEHAVIORAL OBJECTIVES

Cognitive:

Paint a watercolor picture using a landscape study made outside.

Affective:

Show an awareness of the environment through the study and painting of a landscape.

Skills Used:

Control of watercolor

A. Wash (large areas)
B. Dry brush (detail)
C. Care & knowledge of tools involved in the use of watercolor.

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. The class will see "Color in Nature" a part of Environmental Awareness" series.
B. A composition will be sketched and painted of a landscape containing trees in foreground, and the sky.

Outside or Community:

A. The students will take sketch books and go outside either as individuals or a group and sketch various landscapes, noting types and position of trees, horizon and colors.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

Painting Trees, Pitman
American Tradition in Painting,
McCourbey, John W.

Audio–Visual:

"Seeing Trees & Clouds"
BFA Educational Media
2211 Michigan Avenue
Santa Monica, Calif. 90404
"Color" FA 101 ICE-RMC

Community:

E. S. E. A. Title III – PROJECT I-C-E 59-70-0135-4

Environmental:

Integrated with:

CONCEPT NO. 2 Ecosystem

SUBJECT Art

ORIENTATION Interaction Art & Environment

TOPIC/UNIT Painting

BEHAVIORAL OBJECTIVES

Cognitive:

Paint a still life composed of natural objects with background, in water color.

Affective:

Aware of the visual relationships of natural objects within the composition painted.

Skills Used:

Control of watercolor

A. Wash
B. Dry brush
C. Care and knowledge of tools involved in the use of the media

STUDENT-CENTERED LEARNING ACTIVITIES

In-Class:

A. The class will see the filmstrip on "Environmental Awareness".
B. The students will go out into their community either as a group or as individuals and bring back natural objects which will then be studied in detail.
C. The chosen objects will be arranged in a suitable composition for painting.
D. A wash background simulating natural texture and the still life composition will be painted in a painting medium.

Outside or Community:

A. Take a field trip to a wildlife sanctuary or any natural environment (woods, lakes, field, stream) to study nature, its movement, color and composition.
B. Students can "pool" the natural objects to enlarge possibilities of compositions.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES	28

Publications:

American Tradition in Painting, McCourbey, John W.
Design With Nature, McHarg, Ian
A Way of Seeing, Ieavitt, Helen

Audio–Visual:

Environmental Awareness Series
ICE-RMC

Community:

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental: **Integrated with:**

CONCEPT NO. 2 Ecosystem **SUBJECT** Art

ORIENTATION Interaction of Art & Environment **TOPIC/UNIT** Graphics

BEHAVIORAL OBJECTIVES

Cognitive:

Prepare a collagraph print to illustrate the basic theme that man has altered the balance of nature.

Affective:

Show an awareness of the ecosystem by creating a print that demonstrates man's important role in changing the balance of nature.

Skills Used:

Library skills
Observation
Developing ideas
Printing
Neatness
Self-evaluation

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Begin the project with a problem for the student. Analyze the life cycle and the balance of nature. How has man affected the balance of nature? Comprise a list of things included in the balance of nature.
B. Make a list of some of the ways that man has altered the balance of nature - possibly using historical background, and especially in your own geographic location. Find photos of some of these things and take some of your own. Briefly discuss some of the research that was done, and begin the students thinking of ideas for a print by explaining collagraph printing.
C. Demonstrate how to organize & prepare a plate for printing. Show inking & printing.
D. Show examples of collagraph printing.
E. Have students make a print
F. Critque the finished project.

Outside or Community:

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

Heller, Jules, Printmaking Today, Holt, Rinehart & Winston, Inc. 1972

Andrews, Michael F., Creative Printmaking, Englewood Cliffs, New Jersey, 1964

Audio-Visual:

Conservation & The Balance of Nature BAVI

Community:

Local site visits
Contact Historical Society

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 3 Carrying Capacity

SUBJECT Art

ORIENTATION Elements of Limitation in Art

TOPIC/UNIT Photography

BEHAVIORAL OBJECTIVES

Cognitive:

Distinguish between past design and carrying capacity and present design and carrying capacity, through a photographic essay & verbal discussion.

Affective:

Attempts to identify direct relationship between past & present design to carrying capacity.

Skills Used:

Choosing Camera angles and compositions that will supply either the greatest amount of information or supply the necessary information in the best manner possible.
Observational skills
Photographic techniques

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Through class discussion, develop lists of buildings and/or structures i.e. bridges, cobblestone streets, patterned sidewalks, fountains that represent the past in the local area.

B. Discuss what it is about these structures that make them unique from more modern counterparts. Follow this discussion with onsite inspection of as many as possible; verify the points brought up in class.

C. A visit to a local museum at this time might serve to enlarge the students' view of the local area as it existed in the past.

D. Students collect old photos of local areas, such as downtown areas--take new photographs of areas from same angles (as near as possible) as indicated by old photos. Visually compare changes (in carrying capacity.)

(cont.)

Outside or Community:

A. Local library or newspaper, family photo albums for old photos.

SUGGESTED RESOURCES

Publications:

Young Photographers, Camera 48; 5-28, 30-4, August, 1969

Living City, Frank Lloyd Wright Pictures that might help us think about ways to make Architecture, M. Holzman, il. Arch. Rec. 148: 134-7, October, 1970

"Dennis Hopper's America," H. Hopkin il. Art in America, 59:86-91, May, 1971

Audio-Visual:

Architecture and Urban Planning, Art and the Environment, Milwaukee Art Center.

Films from BAVI:
Art of Seeing, No.5733
Eye of an Artist, No. 1783
Photographer, No. 1671
Photography for Everyone, No. 2354

Community:

Historical sites
Museums

CONTINUED OR ADDED LEARNING ACTIVITIES

In-Class: (cont.)

E. Discuss how change in design has increased or decreased the carrying capacity.
F. Discuss: Is there information not revealed because of the angles and/or composition of the photos?
G. Follow up by rephotographing area from other angles. (Back and side views of structures, elevated or aerial views, interior vs. exterior). Sources that supply additional information. (Is design carried through? Is design controlling function or has function dictated design?) Are doors, windows, etc. placed to greater or lesser advantage?

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 4 Clean Water

SUBJECT Art

ORIENTATION Artistic Inspiration from Water

TOPIC/UNIT Photography

BEHAVIORAL OBJECTIVES

Cognitive:

Illustrates through a photo essay that an adequate supply of pure water is essential for life.

Affective:

Desires to develop in other people a more conscious attitude toward the necessity of water to sustain life.

Skills Used:

Students learn darkroom procedures and importance of quality control

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Teacher initiates student discussion of water purity by presenting examples of various waters found locally: i.e. spring, and distilled water bought in local store, tap water, rain/snow water, lake and/or river water, swamp water.
Suggested discussion questions:
1. How do these waters vary in quality?
2. Are some more or less desirable for use in photography?

B. Instructor may suggest students research these questions. Other possible research questions:
1. What types of waters are required in chemical formulations in photography?
2. What role does water play in photography?
3. How would foreign material that may be present in water affect the results of

(cont.)

Outside or Community:

A. Areas in community where appropriate photos can be taken.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

Photography for Kids, ICE-RMC
Conserving Our Waters & Cleaning the Air, teacher guide and student manual, ICE-RMC

Audio-Visual:

Photography for Everyone, BAVI

Community:

Local camera suppliers

In-Class: (cont.)

your images?

C. Follow-up
Understanding the importance of good water in terms of darkroom procedure may provide a kickoff point for water quality, a subject of a photo essay of pure water as a requirement for man's survival.

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental: **Integrated with:**

CONCEPT NO. 5 Clean Air SUBJECT Art

ORIENTATION Artistic Inspiration from Air TOPIC/UNIT Photography

BEHAVIORAL OBJECTIVES

Cognitive:

Illustrate the implications of varying atmospheric conditions on subject matters, through an art project.

Affective:

Acquaint himself with the effect of atmospheric conditions on subject matter by reading articles and books.

Skills Used:

Use of equipment under varying conditions of light (Use of light meter)
Selection of film in terms of speed
Relationship of film speed,

(cont.)

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Art instructor or outside resource person such as science teacher, or local meteorologist, etc. leads student group in discussion of atmospheric conditions.
B. Art instructor, with AV materials illustrates atmospheric conditions as subject in art examples found in impressionism, expressionism, surrealism.
C. Small groups explore answer to such questions as:
   1. What sort of subjects are affected by the atmosphere?
   2. What are unique conditions of local area that need to be considered?
D. Students choose subjects to photograph under as many varying conditions as possible, i.e. sunrise, sunset, mid-day, rain, fog, smog, etc. (subjects could be as varied as plant life, buildings, human activities (cont.)

Outside or Community:

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications: Photography for Kids, ICE-RMC Conserving Our Waters and Cleaning the Air, teacher guide and student manual, ICE-RMC **Audio-Visual:** "Modern Art - Renoix", FS 21, ICE-RMC **Community:**	Skills Used: (cont.) shutter speed, and aperture to each other. In-Class: (cont.) E. Compare results with those of impressionist painters and/or other works. How are moods of subject affected by varying conditions?

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 5 Clean Air

SUBJECT Art

ORIENTATION Artistic Inspiration Air Masses

TOPIC/UNIT Drawing/Painting/Photography

BEHAVIORAL OBJECTIVES

Cognitive:

Explain how air masses, clouds, etc. can be used as models for painting in a pastel composition.

Evaluate several air masses, clouds, etc. to determine which will result in the best model for a pastel composition, giving reasons why.

Affective:

Search for air masses, clouds, etc. that will be good models for a pastel composition.

Skills Used:

Research skills
Drawing & painting skills
Photography

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. See movie; "Air Pollution: Take a Deep & Deadly Breath."
B. Using pastel, make imaginative landscapes using a cloud formation as the key to the composition.
C. Class to make free imaginative drawings of space, air formations, smoke, vapor, steam, smog--where form is moving and constantly changing.
D. Use a movie camera to film changing atmospheric conditions. Splice the film to show extreme and quick contrasts.
E. Film areas of unpolluted air and polluted air over various areas, and splice the film to show contrast.

Outside or Community:

A. Sketches made by students of clouds.
B. Meteorologist - Ask one to speak.
C. Filmmaker - Have him speak to the class.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

Landscape Painting, J. Hayes, Connoisseur, 173:17-24, January, 1970

Possibilities of Drawing, Art Forum, 8:50-5, October, 1969

Audio-Visual:

Seeing Trees & Clouds, series of 4 films, B.F.A. Educational Media
2211 Michigan Avenue
Santa Monica, Calif.

Let's Make a Film
Film 360 ICE-RMC

Community:

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental: Integrated with:

CONCEPT NO. 5 Clean Air SUBJECT Art

ORIENTATION Artistic Inspiration from Air TOPIC/UNIT Painting

BEHAVIORAL OBJECTIVES	STUDENT–CENTERED LEARNING ACTIVITIES	
	In-Class:	Outside or Community.
Cognitive: Identify 3 types of cloud formations and sketch each.	A. Show filmstrip listed under Audio Visual. B. Landscape painting including sky. 1. Outside of class, students will be responsible for doing 6. Sketches of landscapes showing the sky in various moods (i.e. cloudy, sunny, clear, rainy, rainbowed). Sketches can be done in pencil charcoal water color, pastel or other media.) 2. In class, students will choose one of the sketches and complete a good 2-D composition of the landscape emphasizing the sky's characteristics and the effect on the landscape. For example, a sunny sky would create shadows. C. Discuss why air's or sky's "looks"is important to environment. 1. Student will discuss atmospheric conditions (cont.)	A. Class will meet outside to sketch the sky during various atmospheric conditions. B. Field trip to the weather bureau. C. Have meteorologist speak to classes.
Affective: Sensitive to the need for clean air by identifving changes in air purity and its effect on the color of the atmospherie.		
Skills Used: Recognition of atmospheric conditions, types of clouds, pollutants, and to learn how to draw accurately and to reproduce imaginatively atmospheric conditions on paper Painting skills to fit media used.		

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

Drawing, British Journal of Aesthetics, 10:84-5, January, 1970
Watercoloring: Beyond Rendering, American Artist 33:72-4, December, 1969
Sketching from Life: Robert Weaver Shows How, American Artist, 34:62-7 May, 1970

Audio-Visual:

Seeing Trees and Clouds, series of four films, B.F.A. Educational Media

Community:

Obtain Ringleman Smoke Chart Grows:
The Tubuculosis Institute of
Chicago & Look County
1440 W. Washington Blvd.
Chicago, Ill. 60607
or
Environmental Protection Agency
(cont.)

In-Class: (cont.)

pertaining to an adequate supply of clean air and the importance it has in everyone's life.

2. Explain use of Ringlemans Smoke Chart in checking on pollution.
3. Discuss aesthetic values of clear air.

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 5 Clean Air

SUBJECT Art

ORIENTATION Artistic Inspiration from Air

TOPIC/UNIT Painting

BEHAVIORAL OBJECTIVES	STUDENT–CENTERED LEARNING ACTIVITIES	
	In-Class:	Outside or Community.
Cognitive: Produce a water color painting simulating atmospheric and land conditions resulting from polluted air based on observation.	A. Have class make wash paintings of sky and grass. B. Controlling the medium, add black or orange to grey the blue near the horizon. C. Grey the green as the sky–use red with green. D. After the background is dry, add details of students' choice in dry brush.	A. A ride in the community noting air and land problems--Discuss. B. Drive to the coal dock and river to note effect on environment.
Affective: Propose that the effects of air pollution is to reduce the brilliance of the colors of nature, through paintings of polluted and unpolluted areas of the environment.		
Skills Used: Control of watercolor wash. Study of color value and intensity through use of complimentary or black.		

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications: Arthur J. Barbour believes in a Design Plan, American Artist, 34:66-7, February, 1970 Progress Toward Color Coordination, RIBA Journal, 76:491, November, 1969 **Audio-Visual:** Awareness in the City, Environmental Awareness, filmstrip, ICE-RMC **Community:**	

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 6 Natural Resources

SUBJECT Art

ORIENTATION Artistic inspiration through natural resources affects the quality of life

TOPIC/UNIT Drawing

BEHAVIORAL OBJECTIVES

Cognitive:

Make a drawing simulating one or more types of rock formation.

Affective:

Show an awareness of the variety of rock formations in the earth structure by drawing several types.

Skills Used:

Organization of a surface
Imaginative problem of surface design
Use of pencils

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Illustrate variation of materials used in ancient societies for art.
   1. Variation caused by scarcity or abundance of natural materials.
   2. Teacher show filmstrip series "Art in Ancient Lands."
B. Class should make a drawing of strange or fantastic rock surfaces.
   1. Cliff
   2. Free standing
   3. Composed of planes
   4. Curved surfaces
   5. Stratified horizontally
   6. Vertical
   7. Both directions
C. Observe mineral crystals under a microscope and draw.

Outside or Community:

A. Rocks collected on a field trip or brought to class by students
B. Pictures of rock formations in National Geographic magazines or books on geology.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

Form Space & Vision, Graham Collier Prentice Hall

Sketching from Life: Robert Weaver Shows How, American Artist 34:62-7 May '70

Audio-Visual:

Introduction to Drawing Materials
BFA Educational Media
2211 Michigan Ave.
Santa Monica, Calif. 90404

"Art in Ancient Lands" Series
IMCO

Community:

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental: **Integrated with:**

CONCEPT NO. 6 Natural Resources SUBJECT Art

ORIENTATION Artistic inspiration through natural resources affects the quality of life TOPIC/UNIT Commercial Art

BEHAVIORAL OBJECTIVES	STUDENT–CENTERED LEARNING ACTIVITIES	
	In-Class:	Outside or Community:
Cognitive: Produce a unique communication promoting use of a given natural resource. Evaluate the idea of promoting use of only one natural resource to save others for the future.	A. Using large group discussion, establish ideas as to what, when and how something would be defined as a natural resource. B. Using an outside resource person such as president of local Chamber of Commerce carry discussion in the specific natural resources of the local area and the industries that are present in the area because of the resource. C. From these discussions student is to choose a locally produced product as a basis for an advertisement. D. Following the idea that this is a problem of local orientation, the student is to prepare his advertisment in a manner needed to produce it in a local newspaper. The theme of the advertisement should emphasize the uniqueness (cont.)	
Affective: Acquaint himself with the availability of local natural resources so that he knows where its located, estimated amount and uses.		
Skills Used: Skill in developing ideas Skill in package design Observational skills		

SUGGESTED RESOURCES

Publications:

Pioneers of Modern Typography,
Design No. 253: 117 Jan. '70
Fifty/Five: Effective Print
Advertisments & TV Commercials
Industrial Design 17: 78-9
June '70
Design & Art Direction,
Graphis 25 No. 143: 214-29
'69-70

Audio-Visual:

Using Community Resources,
Film 240 ICE-RMC
City & Its Region 5893
BAVI
1327 University Ave.
P.O. Box 2093
Madison, Wis. 53701

Community:
Chamber of Commerce
Local newspaper
Local commercial artist

Community:

CONTINUED OR ADDED LEARNING ACTIVITIES

In-Class: (cont.)

of the product due to the locality of the resource base and production in other words "buy locally produced goods"

E. S. E. A. Title III – PROJECT I-C-E 59-70-0135-4

Environmental:

Integrated with:

CONCEPT NO. 6 Natural Resources

SUBJECT Art

ORIENTATION Artistic inspiration through natural resources affects quality of life

TOPIC/UNIT Graphics

BEHAVIORAL OBJECTIVES

Cognitive:

Collect natural materials, and use them as printing the forms in a mono print.

Affective:

Value the fact, that various art ideas can be derived from many natural resources by attempting to find additonal materials that can be used in this manner.

Skills Used:

Observational skills
Library skills
Skill in developing ideas
Originality
Printing techniques (cont.)

STUDENT-CENTERED LEARNING ACTIVITIES

In-Class:

A. The project will begin with an explanation of mono printing and how natural materials are going to be used in this print. Give examples to use.
   1. Weeds
   2. Vegetables, etc.
B. The student will comprise a list of materials used and will share his knowledge with the class.
C. Critique projects.

Outside or Community:

A. The student will do research on color pigments and where they come from and how they are produced.
B. Direct the student to begin exploring for materials outside of class.
C. Invite a lithographer in to explain different printing techniques.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

Form, Space and Vision, Graham Collier, Prentice-Hall, Inc., Englewood Cliffs, N.J., 1965
Printmaking Today, Heller, Jules, N.Y., Holt, Rinehart & Winston (section on mono printing)
The Artists Handbook of Materials and Techniques, Ralph Mayer, 3rd ed., Viking Press

Audio–Visual:

Community:

Library

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental: **Integrated with:**

CONCEPT NO. 6 Natural Resources **SUBJECT** Art

ORIENTATION Artistic inspiration through natural resources affects the quality of life **TOPIC/UNIT** Graphics

BEHAVIORAL OBJECTIVES

Cognitive:

Produce a composition using texture rubbings from man made and natural objects, with the idea of using as many different resources as possible to gain a finished composition.

Affective:

Show an awareness of the variety of textures in his environment by listing all of the resources that he used in his composition.

Skills Used:

Observational skills
Skill in organization of composition
Neatness
Skill in selection of resources.

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. What is texture? Where is it found? Discuss this briefly & start the students looking around, by finding and listing some of the various textures, just in the classroom alone. Expand this to cover the school building.
B. Explain the project, using pencil, charcoal, chalk, etc. Do texture rubbings of interesting textural surfaces man made and natural.
C. Demonstrate the project and explain that it will be basically an outdoor project.
D. Create a composition by selecting interesting man made & natural textures.

Outside or Community:

A. Have students look for texture around the school building.
B. Take a field trip or excursion outdoors to search for different texture rubbing composition.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

"Rubbings of Maya Sculpture", Arts, 42:53, Nov. '67

Audio-Visual:

Kit #16 Environmental Awareness, ICE-RMC "Discovering Texture"
B.F.A. Educational Media
Michigan Ave. 2211
Santa Monica, Calif. 90404
"What is Texture?" B.F.A.
"Texture Techniques", B.F.A.

Community:

E. S. E. A. Title III – PROJECT I-C-E 59-70-0135-4

Environmental:

Integrated with:

CONCEPT NO. 6 Natural Resources

SUBJECT Art

ORIENTATION Artistic inspiration through natural resources affects the quality of life

TOPIC/UNIT Painting

BEHAVIORAL OBJECTIVES

Cognitive:

Demonstrate the beginning stages of painting materials by constructing a painting entirely made up of land-made and mixed materials.

Affective:

Demonstrate appreciation of the sophisticated materials available to today's craftsman as compared to early painting by asking questions such as "I wonder how the early painter made this?

Skills Used:

1. Skill in developing prehistoric painting techniques.
2. Skill in mixing pigment from natural materials

STUDENT-CENTERED LEARNING ACTIVITIES

In-Class:

A. Begin with a study & discussion of prehistoric & caveman paintings. Show slides.
   1. Discuss what types of paint they used & how they mixed them.
   2. Discuss types of brushes they used & how they made them.

B. Experience in mixing your own paints from natural materials & brushes too.

C. Bring in a flat stone to make a painting on similar to caveman paintings.

Outside or Community:

A. Do research in the library on pre-historic painting & subject matter used.

B. Collect natural products for use in developing, painting materials.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

The Artists Handbook of Materials & Techniques, Ralph Mayer
3rd ed. Viking Press
Antiquity of The Art of Painting
Renaissance Quarterly 23 No. 2:
17 6-7 Summer '70

Audio–Visual:

Painting the Creative Process
BFA Educational Media
2211 Michigan Ave.
Santa Monica, Cal. 90404

Community:

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 7 Land Use

SUBJECT Art

ORIENTATION Art as inspired through land use

TOPIC/UNIT Drawing

BEHAVIORAL OBJECTIVES

Cognitive:

Design and create a poster with slogan that deals with an environmental theme.

Affective:

Propose that attention-getting devices (if available in sufficient quantity) do help control man-made litter.

Skills Used:

Advertising layout
Poster design
Lettering (Gothic and/or stylized)
Slogan planning

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Advertising layout
   1. Student selects the idea projection from outside resource column.
   2. Student lays out a poster with appropriate slogan & illustration.
   3. Suggests where it may be used & how. Completed posters may be used as a display on ecology.

Outside or Community:

A. Bring examples of litter bags, pictures of unique containers for refuse.
B. Bring examples of attention drawing posters which have been effective in problem control such as "Smoky the Bear," "Feed the Cans at McDonald's," etc.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

Power to the Poster, American Artist, 34:33-41, May '70
Drawing, British Journal of Aesthetics, 10:84-5, Jan. '70
Where the Medium Lets Down the Message,
Design No. 250: 49-53, Oct.'69
The Poster-Art Education, Inc.

Audio-Visual:

"Poster," BFA Educational Media
2211 Michigan Avenue
Santa Monica, Calif.90404

Community:

E. S. E. A. Title III – PROJECT I-C-E 59-70-0135-4

Environmental:

Integrated with:

CONCEPT NO. 8 Values & Attitudes

SUBJECT Art

ORIENTATION Art reflects values & attitudes

TOPIC/UNIT Poster

BEHAVIORAL OBJECTIVES

Cognitive:

Create a poster advertising one of Earth's resources necessary for Life.

Affective:

Evaluate the importance of advertising 2 categories of materials things, (1) necessities for life and (2) material things wanted but not necessary for life.

Skills Used:

Poster layout
Basic lettering
Developing ideas

STUDENT-CENTERED LEARNING ACTIVITIES

In-Class:

A. Motivational activity
   1. Discuss and determine implications of the dependency our society has on natural material necessary to life.
   2. Discuss and determine the implications of the demands made on Earth's resources, through created wants.
B. Students should choose one of Earth's resources that is necessary to life.
C. Student should work out a poster advertising this item.
D. Posters should include lettering and main body which pictorially explains theme.

Outside or Community:

A. Current magazines can be scanned for advertisements.

B. Advertisements can be placed in groups relating to its cultural, economic, social or political value.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

"Contemporary Collages", Murray Zucker, Interiors, 129:72 May '70
"Posters should be for people: British poster design awards" Design, No. 256:18-23 April '70
"Power to the Poster", American Artist, 34:33-41, May '70

Audio–Visual:

"Poster"
B.F.A. Educational Media
2211 Michigan Ave.
Santa Monica, Calif. 90404

Community:

E. S. E. A. Title III – PROJECT I-C-E 59-70-0135-4

Environmental:

Integrated with:

CONCEPT NO. 8 Values & Attitudes

SUBJECT Art

ORIENTATION Art reflects values & attitudes

TOPIC/UNIT Photography

BEHAVIORAL OBJECTIVES

Cognitive:

Make photos with collages, that show how persons'values and attitudes affects an environment.

Affective:

Aquaint himself with the consequences of unacceptable factors on the environment, by observing a poorly maintained environment.

Skills Used:

Photo collage techniques
Observation

STUDENT-CENTERED LEARNING ACTIVITIES

In-Class:

A. Teacher introduces concept of natural beauty using A.V. materials that illustrate concept in local area (travel brochures, etc. from Chamber of Commerce,photos of area from local newspapers, etc.).
B. Have students brainstorm about local area and the places they are familiar with in terms of social, economic, cultural and political factors.
C. Take a field trip to an undistrubed area. Discuss the area and its unique qualities while at the site.
D. Take a field trip to an area where natural beauty has been disturbed and/or destroyed due to cultural, social, economic and political factors, or just one factor.
E. Have students take or collect photos of these areas. (cont.)

Outside or Community:

SUGGESTED RESOURCES

Publications:

Door County National Beauty Council Publications
"Kettenberger: the Woods," O. Kettenberger, il. Camera 48:6-11 O '69
Camera (Eng. Edition), International magazine for Photography and Anematography
Camera c/o Ralph Baum
Modernage Photo Services
319 E. 44th St.
New York, N.Y. 10017
"Discovers Through Photography"

Audio-Visual: (cont.)

Community:

CONTINUED OR ADDED LEARNING ACTIVITIES

In-Class: (cont.)

F. Working from photos of areas that show heavy cultural, economic, social and political factors, have the students do drawings of area as they envision it would appear with these elements removed or how these elements could at least be made compatible.

G. Have students photograph local area that still retains its natural beauty and is untouched by economic, political and social interests. Working from an 8 x10 enlargement, students superimpose billboards, buildings, roads, etc. into pictures. Images could come from other photos that the students have taken or from magazines, etc.

Variation: Small snapshots might be projected with opaque projector into large drawings and proceed from there.

Publications: (cont.)

R. Plumb, School Arts, 69:16-20 D. '69
"Community: Photographic Essays", il,, Camera, 49:3-45, March '70

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 8 Values & Attitudes

SUBJECT Art

ORIENTATION Art affects values & attitudes

TOPIC/UNIT Graphics printing

BEHAVIORAL OBJECTIVES

Cognitive:

Prepare a photograph using machine forms and natural objects to illustrate an underlying theme of mechanical domination over nature. Evaluate the value obtained from the use of large mechanical devices to change the environment.

a. Positive effect
b. Negative effect

Affective:

Show an awareness of the machine and its dominance over nature by relating his print to this theme.

Skills Used:

Observation
Library skills
Originality
Developing ideas
Neatness
Imprinting techniques

(cont.)

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Initial experience - individual fieldtrips.
   1. Junk yards
   2. Dumps
   3. Factories
   4. Transportation
      a. Areas of heavy traffic
      b. Railroads
      c. Freeways
      d. Airports

B. Individual fieldtrips to nature areas.
   1. Forest & untouched areas
   2. State & county parks
   3. Wildlife refuge
   4. In class movies on national parks & forests

C. Instruct students to take pictures or sketch interesting objects and scenes to share.

D. Students will collect objects for print.
   1. Machine forms - gaskets, nuts, bolts, washers, etc.
   2. Natural forms - weeds, flowers, sticks,

(cont.)

Outside or Community:

A. Explain the project more fully as far as the general theme is concerned. Try to get them to relate to what they have seen and felt on both excursions and to express it in a print.
   1. Exhibit sketches and photographs, and exchange ideas in a group discussion.

B. Show movies on pollution and conservation to further implant the idea in their minds of technological dominance of nature.

SUGGESTED RESOURCES

Publications:

"God's Own Junkyard", Peter Blake, Holt, Rinehart & Winston, N.Y. 1964
VF "Give Earth A Chance Series", ICE-RMC
100 Wa Man & His Environment Interaction & Interdependence, ICE-RMC
120 0 Our Man-Made Environment, ICE-RMC
150 La The Diligent Destroyers, ICE-RMC
Paper, Ink and Roller Printing

Audio-Visual: (cont.)

16 mm. Film - All available from BAVI
National Parks: Our American Heritage
Apostle Islands Region
Glacier Park Studies
Pollution is a Matter of Choice
Conserving Our Wildlife Today
Conservation & the Balance of Nature
Conservation to Save Our Environment

Community:

CONTINUED OR ADDED LEARNING ACTIVITIES

Skills Used: (cont.)

Self-evaluation
Evaluation of other work

In-Class: (cont.)

pebbles, leaves, bones, insects, etc.
E. Demonstrate printing.
F. Student printing.
G. Class critique.

Publications: (cont.)

for Beginners, Howard, George, N.Y. Crown Publishing, 1959
Gorbathy, Norman, Printmaking With a Spoon, O.S. Reinhold Pub. Co.
Zaidenberg, Arthur, Prints & How to Make Them, N.Y. Harper & Row 1964

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 8 Values & Attitudes

SUBJECT Art

ORIENTATION Art reflects values & attitudes

TOPIC/UNIT Weaving

BEHAVIORAL OBJECTIVES	STUDENT–CENTERED LEARNING ACTIVITIES	
	In-Class:	Outside or Community:
Cognitive: Demonstrate by weaving a sample of their own design, an awareness of the cultural value art achieves.	A. Students decide on the type of weaving to be done. B. String the loom. C. Complete the project and take it off the loom.	A. Field trip to museum. B. Ask for display materials to be assembled and discussed. C. Contact a local weaver for a demonstration or lecture. (Example: Karen Hagemeister UWGB Heather McPherson UWO - Oshkosh
Affective: Show an awareness of the cultural, economic and social values of the art of weaving through their completed work.		
Skills Used: Building & dressing a simple loom Learning the vocabulary of weaving Weaving techniques		

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications: "Weaving", Reinhold "Hand Weaving & Craftsman" magazine **Audio–Visual:** "How to make a simple loom & weave" Encyclopedia Britannica Educational Corp. 425 N. Michigan Chicago, Ill. 60611 **Community:** Mrs. Karen Hagemeister % UWGB	

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 8 Values & Attitudes

SUBJECT Art

ORIENTATION Art reflects values & attitude

TOPIC/UNIT Graphics

BEHAVIORAL OBJECTIVES

Cognitive:

Demonstrate the techniques of making a vacuum form print by using machine forms and natural objects, cast in plaster of paris. Within this an underlying theme of mechanical domination over nature.

Affective:

Demonstrate an awareness of the machine and its dominance over nature by relating his print to this theme.

Skills Used:

Observation
Developing ideas
Originality
Vacuum forming
Neatness
Self-evaluation

(cont.)

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Project will begin with individual student field-trips after brief instructions of some of the things to be aware of (machine & natural objects)

B. Have students collect natural and man-made objects. Have them show the objects they have collected and prompt them to relate their feelings to the class and in a vacuum form composition.

C. The student will produce a vacuum form composition in the following way:
   1. Place machine forms and plaster casts of natural objects on bed of vacuum form machine.
   2. Follow set procedure for forming.
   3. Possibly add magnetic lettering to produce ecology poster or to reinforce the basic idea.
   4. Critique finished vacuum form.

Outside or Community:

A. Initial experience - individual field trips for purposes of collection and observation.
   1. Junk yards
   2. Dumps
   3. Factories
   4. Service stations and garages

B. Second experience - individual fieldtrip to natural areas for purposes of collection & observation
   1. Forests, fields, basically untouched areas
   2. State, county & local parks
   3. Wildlife refuges

C. The student will collect objects for a vacuum form that are man-made.
   1. Machine forms, bolts, gaskets, nuts, etc.
   2. Natural forms weeds flowers, sticks, pebbles, leaves, bones, insects, etc. from which plaster casts can be made.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES

Publications:

"Weber Vacuum Form Machines"
John Weber Vacuum Form Co.
Lincoln Illinois 62656
Write Ron Stokes, Head Art Dept.
Manitowoc Public Schools
Manitowoc, Wis.
"God's Own Junkyard", 1964
Holt Rineholt & Winston Co., N.Y.

Audio-Visual:

Junkdump-Film #310
ICE-RMC

Community:

Junk Yards
Dumps
Factories
Service stations & garages
Forests, fields, parks

Skills Used: (cont.)

Evaluation of other work

E. S. E. A. Title III – PROJECT I-C-E 59-70-0135-4

Environmental: Integrated with:

CONCEPT NO. 9 Management SUBJECT Art

ORIENTATION Adjusting to environment through Art TOPIC/UNIT Graphics - Silkscreen

BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES	
	In Class:	Outside or Community:
Cognitive: Create a silk screen poster shirt or sweat shirt to be used as a vehicle for change.	A. Begin this project with an assignment for the student. Have them brain-storm and write down all of the environmental problems that they can think of for purposes of class discussion. B. Discuss these problems and classify them into major problem areas or environmental concepts. C. Explain the project, and have the student choose an area to cover. D. Briefly cover posters in art history. Show slides, movies, filmstrips. E. Lecture on silk screen printing, show films, demonstrate technique. F. Have them print posters on tag board and then on sweatshirts or T-shirts. G. Class critique and select locations for posters.	A. Have students all wear printed sweatshirts or T-shirts to school the same day. B. If students "mass order" T-shirts or sweatshirts from one store, suggest a display of the silk-screened shirts at the store.
Affective: Discuss environmental problems and will then choose an area that he believes needs changing.		
Skills Used: Observational skills Library skills Skill in developing ideas Skill in printing technique Neatness Self-Evaluation Evaluation of other work		

(cont.)

SUGGESTED RESOURCES

Publications:

Artist-Manual for Silk Screen Print-making, Harry Shokler, N.Y., American Artists Group, 1946
Silk Screen Printing, Slernberg, Harry, N.Y., McGraw, 1942
Block & Silk Screen Printing, Ahlberg, G. And Jarnery J, G., N.Y., Sterling Publishing Co., Inc., 1961
Graphics, periodical on posters
Posters, George F. Hoth, Davis Publications, Inc., Worcester, Mass.

Audio-Visual:

16 mm. movies
Basic Methods of Screen Process Printing BAVI
Environmental Pollution. Our World in Crisis, Project ICE-RMC
Silk Screen Series, (set of 6 super 8 filmloops) BFA Educational Media, 2211 Michigan ave., Santa Monica, Calif.
Screen Process Printing, (series of 4 filmstrips) International Film Bureau, Inc., 332 S. Michigan Ave., Chicago, Ill
Environment, What Can Be Done, Life Educational Materials Center

Community:

Library
Individual field trips
People in the community view posters and sweatshirts.

CONTINUED OR ADDED LEARNING ACTIVITIES

Skills Used: (cont.)

Originality

E. S. E. A. Title III – PROJECT I-C-E 50-70-0135-4

Environmental:

Integrated with:

CONCEPT NO. 9 Management

SUBJECT Art

ORIENTATION Adjusting to environment through Art

TOPIC/UNIT Commercial Art

BEHAVIORAL OBJECTIVES	STUDENT-CENTERED LEARNING ACTIVITIES	
	In-Class:	Outside or Community:
Cognitive: Construct a reusable package design to illustrate how man can manipulate his environment.	A. Students are instructed to collect as many examples of packages that are made to be used once and then thrown away. B. In small groups, students compare and discuss how they differ from reusable containers. Compare the similarities. 1. How many are recycled? 2. How many could be? 3. What design changes would be necessary? C. Student is to select a throw-away and redesign it so that it becomes a reusable.	A. Field trips to local stores to review how various containers and/or packages are displayed or used could provide valuable information.
Affective: Accepts the idea that packages, etc. can be reusable due to their design.		
Skills Used: Observation Container design Developing ideas		

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications: "Technology: Good servant or errant monster?", Design, No. 250:54-9, Oct. '69 "What is a designer: Education & practice", Design, No. 253-117, Jan. '70 **Audio–Visual:** **Community:** Local stores and industries	

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 9 Management

SUBJECT Art

ORIENTATION Adjusting & environment through art

TOPIC/UNIT Graphics Reduction Woodcut

BEHAVIORAL OBJECTIVES

Cognitive:

Apply reduction woodcut principles in the composition of a print with this basic theme: Man's misuse of his land.

Affective:

Accepts responsibility for the use of his land and environment by the basic ideas he portrays in this project.

Skills Used:

Observational skills
Skill in printing technique
Neatness
Self-evaluation
Library skills
Skill in developing ideas
Skill in sketching

STUDENT–CENTERED LEARNING ACTIVITIES

In-Class:

A. Begin this project with a problem for the student. Have them list all of the ways that they can think of in which man misuses the land he lives on. Have them cite local examples.

B. Have the students bring their research to class for discussion and sharing of ideas. Discuss possible locations for field trips to view misuse of land or instruct them to do this individually.

C. Encourage the students to react to the things they saw by producing a reduction woodcut with the theme of man's misuse of his land.
The student's reactions could be further stimulated by showing movies or filmstrips on pollution or land use and misuse.

D. Lecture on printing and demonstrate the technique of printing.

Outside or Community:

A. Student must prepare a list of the ways that man misuses the land especially locally.

B. Collect or take photographs of such places or events.

C. Take a field trip to places where land is misused--dumps, junkyards, open pits, etc. either as a group or individually. Try to do this locally.

D. Exhibition of prints in school display areas and possibly locally at various business establishments.

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications:	
Audio–Visual:	
Community:	

E. S. E. A. Title III – PROJECT I–C–E 59–70–0135–4

Environmental:

Integrated with:

CONCEPT NO. 12 Stewardship

SUBJECT Art

ORIENTATION Art Promotes Stewardship

TOPIC/UNIT Graphics - linoleum block printing

BEHAVIORAL OBJECTIVES	STUDENT–CENTERED LEARNING ACTIVITIES	
	In-Class:	Outside or Community:
Cognitive: Make an ecology button which epitomizes his individual emotions and concerns for change after researching environmental problems.	A. The students will begin this project by collecting photographs and setting up a bulletin board display of pollution problems in our environment. B. The student will respond to these problems and will make an effort to change them through his own creative art work. C. The student will design a propaganda button to be worn, the purpose being: To instill the idea of change upon the people around and he will try to make people aware of their responsibility to other people, especially in their own local area when it comes to changing environmental problems. D. This project could possibly be integraed with an English assignment in slogan writing. E. Lecture on printing and demonstrate technique of printing.	
Affective: Assume responsibility to protect his as well as all other mens' rights where environmental problems are concerned.		
Skills Used: Observational skills Skill in linoleum block printing Compositional skill Skill in developing good, creative and original ideas		

SUGGESTED RESOURCES	CONTINUED OR ADDED LEARNING ACTIVITIES
Publications: Linoleum Block Printing, Watson, Ernest W., Springfield, Mass., Milton Bradley Co., 1929 Printmaking Today, Heller, Jules, N.Y., Holt, Rinehart & Winston, Inc., 1972 Block Printing Craft, Petty, Raymond W., Peoria, Ill., The Mannual Arts Press, 1938 OF Give Earth a Chance Series, ICE-RMC 150 The Diligent Destroyers, ICE-RMC LA **Audio-Visual:** Basic Reproduction Process in the Graphic Arts, BAVI Pollution is a Matter of Choice, BAVI Conservation To Save Our Environment, BAVI Conservation and the Balance of Nature, BAVI Conserving Our Wildlife Today, BAVI **Community:**	